

## Against the Grain

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### People Profile: James Bradley

Editor

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the group-level **MARC** record and use it to create the basis of individual records in a **Microsoft Access** database (repeating group level information as necessary for each individual item). Additional programming was developed to draw inferences and to embellish upon the existing data. For instance, once the site "Chicago, Ill." is known, other location thresholds can be created as well: Illinois, Midwest States, United States, North America, etc.

Naturally, even the best programming is not perfect. Portions of this conversion must be assisted by cataloging librarians, and quality assurance testing is an absolute necessity; however, quite a bit of the work can be automated. Thus, through automated scripting and human-intervention, the **MARC** data can be crosswalked and expanded into data fields that are user friendly, and labeled specifically with architecture researchers in mind [See sample — Appendix B].

The resulting **Access** database with "front end" user-friendly data fields will be used to bulk-upload into our CMS once the scanned images are prepared. Once the data is in the CMS, the "front end" metadata set will be tied to a "back end" metadata set of qualified **Dublin Core** elements. In this manner, our "front end" users may utilize the collection with the highly granular and user-friendly data fields, while simultaneously, our collection will offer OAI compatible **Dublin Core** records to "back end" users through a wide variety of metadata harvesters, and search engines.

### Digital Images

To prepare our images, the architecture librarians first pull all of the individual slides associated with a given **MARC** group record. The slides are bundled and sent to the library's Digitization Center, where they are scanned into high-resolution uncompressed TIFF images and saved with the individual call number as the filename so they can be easily matched to the metadata record. Automatic scripting creates a derivative JPEG from the archived TIFF, suitable for Internet delivery and classroom projection.

Maintaining the copyright protections of the images was perhaps the most difficult obstacle to overcome in building this collection. Largely, the digitized images fell into one of three copyright "levels":

1. Public: These images are public domain images, orphaned works, and/or Ball State University owns the copyright and wishes to share the image with the public at large. Anyone, anywhere, may access these images.
2. Student: Ball State University has paid a licensing fee for the use of these images within the **Ball State** community, or **Ball State University** owns the copyright but wishes to restrict access. These images may only be viewed by students, faculty, and staff.
3. Faculty: **Ball State University** claims no

## against the grain people profile

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James A. Bradley

**BORN & LIVED:** Born: Flatwoods, KY. Lived: Bowling Green, KY (undergraduate); Bloomington, IN (graduate); Chicago, IL; Muncie, IN (present).

**EARLY LIFE:** Raised in very small town in Appalachian area of Eastern Kentucky.

**FAMILY:** Wife, **Mary**, and one child, **Sylvia**.

**EDUCATION:** BFA (Painting and Photography) — **Western Kentucky University**; MIS — **Indiana University**.

**FIRST JOB:** Mowing lawns (12 years old).

**FIRST JOB OUT OF GRAD SCHOOL:** Structured Text Specialist (XML) for the **American Theological Library Association** in Chicago, IL.

**IN MY SPARE TIME I LIKE TO:** Spend time with my family, play with my daughter (2 years old this February), visit extended family in Kentucky, visit my former neighborhood in Chicago (Wrigleyville/North Center — GO CUBS!).

**FAVORITE BOOKS:** **Roald Dahl**, **Patrick Suskind**, **Stephen Dobyns**, **Kurt Vonnegut**...

**PHILOSOPHY:** "Here we are, trapped in the amber of this moment. There is no why." (The quote is from **Kurt Vonnegut's** novel, *Slaughterhouse Five*. Jumped into mind when thinking about my favorite books.)

**HOW/WHERE DO I SEE THE INDUSTRY IN FIVE YEARS:** An increasing role of digital assets and increasing interconnectivity. Interconnectivity being the key, we still have far too many untapped resources and "data silos" which must be unlocked and shared. 🐼

### Appendix B — Sample CONTENTdm record

Art Institute of Chicago (Chicago, Ill.), Grant Park Garden: Arch	
Link to larger image (BSU Students, Faculty, and Staff only)	<a href="http://lib.bsu.edu/BSU_ArchSlidesCpght/BSU/2097-008.jpg">http://lib.bsu.edu/BSU_ArchSlidesCpght/BSU/2097-008.jpg</a>
Title	Art Institute of Chicago (Chicago, Ill.), Grant Park Garden: Arch
Site / Work	Art Institute of Chicago (Chicago, Ill.), Grant Park Garden Art Institute of Chicago (Chicago, Ill.)
Designer	Skidmore, Owings & Merrill
Nationality / Origin of Designer	American (U.S.) North American
Date	1977
Time Period	1970-1979 20th century
Subject	Gardens Urban parks / City parks Parks Arches Landscape Architecture Architecture (Buildings, Structures, etc.)
City	Chicago, Ill.
Location	Illinois East North-Central States Midwest States East (U.S.) United States North America
See records for slides of this site in CardCat	<a href="http://lib.bsu.edu/uhbini/catkey/700018">http://lib.bsu.edu/uhbini/catkey/700018</a>
ARC Slide Number	2097-008
Media Type	Still Image
Original Physical Format	35mm Slide
Larger Image Available	BSU Faculty
Copyright Information	Copyright 1987, Art on File, Inc. All rights reserved.
Collection	Visual Resources Center
Repository	Ball State University Libraries, Architecture Library

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